



John Reich Journal

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JRCS

JOHN REICH COLLECTORS SOCIETY
P.O. Box 135 Harrison, OH 45030

The purpose of the John Reich Collectors Society (JRCS) is to encourage the study of numismatics, particularly United States gold and silver coins minted before the introduction of the Seated Liberty design, and to provide technical and educational information concerning such coins.

Annual dues \$15.00

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The **John Reich Journal** is the official publication of the Society and is distributed to all members in good standing. Members are encouraged to submit any articles encouraging the study of numismatics and / or relating to early United States gold and silver coins to the editors. Especially needed are articles containing new information about die varieties, die states of published die varieties, attribution methods, collections, collectors, etc.

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Cover Photos: 1836 new variety gold half eagle first identified by John W. McCloskey during the summer of 1996. This coin has a new obverse and reverse not previously identified for the series. It also has a date style that is different than any other dies of this year. Photos courtesy of Tom Mulvaney.

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John Reich Collectors Society

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Contents

Editors' Comments	2
Plaudits, Pans and Perplexing Points	4
The Enigmatic 1836 Reeded Edge Half Dollar by Russell J. Logan	10
A Comparative Listing of Ratings for Capped Bust Half Dollars by Jeffrey L. Oertel...	13
A New Die Variety for the 1836 Half Eagle Discovered by John W. McCloskey	20
An Overlooked Detail ??? by Philip J. Evans	25
More (Faint) Clashed Arrowheads on Large Size Quarters by Rory Rea	28
Rare 1798 Dollar Die Remarriage Discovered by W. David Perkins	30
Method of Producing an Overlay, or Why does Miss Liberty have an Adam's Apple? by Jim Haller	32
1834 JR4 Dime by Michael T. Williams	34
My Bust Half Father by J. Warren Long	35
In Memory of Leonard Elton Dosier June 10, 1923 - March 23, 1997 by Henry Hilgard	36
Allen F. Lovejoy, 1919 - 1997 by Russell J. Logan	37

Editors' Comments

Happy New Year! This issue of the journal has been a long time in coming. We hope it can match your expectations. There have been many obstacles to overcome this year in getting the **JR Journal** to press. We, hopefully, have solved most of them and can get back on schedule. As mentioned last issue, there are three journals planned for Volume 11. With the help of the membership, hopefully they can be the best ones ever.

The issuance of this journal has left the cupboard barren. There is no backlog of articles available. If any of you are working on any research we would love to have you submit it for possible publication. We will be looking in the P.O. Box for your literary gems.

With this issue your dues check for 1997 is requested. Those of you who have a postcard included with this issue need to send a \$15 check to continue your membership. Please remember to include your membership number on the check, it makes bookkeeping much easier. You will find your number on the postcard following your name. Those of you without postcards are paid up and will continue to receive your favorite numismatic magazine. New members are reminded that some back issues are still available for \$4.50 each postpaid. Contact the editors for more information.

We would also like to remind the Quarter collectors that we are still accepting updates of your censuses for publication in the next journal. Those of you who have added Eliasberg coins have the opportunity to brag about it to the rest of the membership. So, get busy and send those updates to the P.O. Box now.

The New York ANA will be upon us in a few days. Those of you who have not heard yet, the annual meeting will be Wednesday, July 30, at 9:00AM in the Cantor/Jolson Room. There will be elections of officers, an educational presentation, an auction of a deluxe edition of the upcoming half dime book to benefit the club as well as the opportunity to view a working copy of the book. There will also be the opportunity to meet with old, and new, friends to discuss our favorite subjects. Mark your calendars for a morning of fun. There are also tentative plans for an open house on Thursday night for members and their guests. More information will be provided at the meeting on Wednesday morning.

Varieties seems to be the current buzzword in numismatics. Many of the collectors of more modern series of coins are discovering what we have known for years; variety collecting is FUN! Some of them may gravitate into the earlier issues as their collecting careers continue. We firmly believe that variety collecting is the

future of numismatics. As one begins the search for varieties you need to purchase books on the subject. This is in direct contrast with the average collector who begins filling holes in a Whitman Folder. The quest for knowledge is greater in the variety collector. How, When, and Why questions greatly outnumber the “how much is it worth?” inquires. Variety collectors are normally better informed about the items they collect, which is an advantage, not only to the collector, but to all of numismatics.

People often comment to us that the older series are much better researched and that there is nothing new to discover. That in the century and a half since these coins were made numismatists have found out nearly everything about them. We reply that in the last decade new varieties have been found in the large cents - not once, but twice!, the Bust Halves, Bust Dimes, half dimes, and most recently, the coin pictured on the cover of this journal. Not only that, but the research David Finkelstein did on the dentils of the Capped Bust Half Dollars opened many eyes to the possibilities of new ideas. There are many gems of wisdom still hiding in the well plowed fields of Early American Numismatics, it just takes a sharper eye to spot them.

Please remember to send us your research for publication as well as your quarter census updates. We also welcome questions, comments, quizzes, and show reports to fill out the pages of your favorite journal. Until next time; have fun with your collection. We hope to see you at a show in the near future.

BUST QUARTER COLLECTORS

It is time to send in your updates for the Bust Quarter Census. Everyone is encouraged to send in their census, not just the ‘front line’ pieces, but also duplicates, die states, etc - by variety (ie. everything in your collection). Your identity will be kept secret by using your **JRCS** membership number as the heading for your collection. Your personal census will be kept confidential and not used for any other reason. This, and other censuses compiled by the **JRCS** for its members, is a valuable tool for determining rarity and condition census for varieties. Please forward your census, or questions, to the editors at:

Bust Quarter Census, P.O. Box 135, Harrison, Ohio 45030.

Bradley S. Karoleff / Keith G. Bellman

Plaudits, Pans and Perplexing Points



Dear JRJ:

In answer to your request for information concerning interesting die varieties, etc., I would like to add my: "Observations concerning the 1818 Half Eagle, Breen 1-A, 5 D. wide."

Walter, in his "Early United States Half Eagles" describes the 1-A as having (in latter states) an obverse die crack basically vertical from 6:00 to 12:00.

No cracks are mentioned as occurring on the reverse and nothing peculiar about the variety is noted excepting, of course, the denomination.

While examining my specimen, I note that all the obverse stars are notched (scalloped, on one of the star points), in a similar manner, with the notch pointing into the center of the coin. The notched point on (only) the thirteenth star has been a 'signature' for John Reich for many denominations of coins. Usually this star disappears after 1817 when Reich resigned.

Last summer, Russell Logan and I corresponded on this, and he added that every star on the 1820 JR5 and JR6 dimes are also notched.

Perhaps this obverse was made when Mr. Reich knew he was going out, and wanted to make a 'statement' concerning his work. Or, maybe this die was made by Mr. Scot to show a new 'hand at the helm.'



My 1818 Breen 1-A Half Eagle also has the following characteristics:

- 1) The first 1 in the date is irregular, and appears to be over punched on something as there is “extra metal” on the vertical stem. This could possibly be a die break.
- 2) The obverse has no (other) die cracks or breaks.
- 3) The reverse has three prominent but thin die cracks:
 - a) one through the bases of AMERICA and through the curved part of the D of the denomination.
 - b) a second crack from the second dentil to the left under the 5, vertical to the left of the eagle’s claw, from the left point of the shield through the neck of the eagle, and approaching the S of PLURIBUS.
 - c) a third from the serifs of the U to the N of UNITED.
- 4) The E in UNITED exhibits shifted repunching with many entries.
- 5) The three Ts on the reverse all have defects in the lower right part of the vertical stem.

Apparently this specimen of the 1-A is a result of an early obverse die state with a late reverse die state.

I wonder if Walter missed the notched stars and the reverse cracks. In any event, it is an interesting variety and I hope that the JRCS readership would check their Half Eagles (and other coins) of circa 1818 and see if there are other “totally notched” star coins around!

Eric M. Hildebrant



I have a quantity of the supplement to Al C. Overton’s **Early Half Dollar Die Varieties 1794-1836** revised edition by Bust Half Nut Club. It is the one that is dated 1987. If any members who would like a copy, I guess a dollar would cover the cost of mailing them. I will be glad to send them as long as they last.

Marvin Mericle
1928 Dominion Drive
Ft. Wayne, IN 46815



Dear JRCS,

In Volume 10, Issue 3 (December, 1996), member Rory Rea asked three questions. Question a) was; Where did the center circular mark on the Obverse come from and what is it called?" While question c) asked; "Why do the stars on our coins have six points? Our American Flag has 5 pointed stars, why is there a difference?"

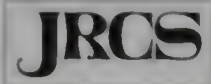
In reviewing my notes from my past article *Capped Bust Half Dollar Secrets; The Stars* (Volume 10, Issue 1, January, 1996), I stated that most collectors today believe that the star punch pattern around the coin's perimeter was laid out on the working die with the use of a compass. One end of the compass was placed on the recessed "Center Dot" (that makes it raised on the coin) on Liberty's neck while the other end scribed a light line around the periphery, just in front of the dentils. This scribeline may also have been used for dentil placement.

While reviewing my notes further, I came across more information for Rory concerning the star question.

The five-point star used on our coinage after 1892 is a symbol of French heraldry. But the six-point star used on our earlier Federal coinage is a symbol of English heraldry. If you trace it back further than this, you will find that both star types are early Roman signs that worked through generations of armorial uses more as appointments than symbols.

The French five-point star used on our flag is believed to have come from the Washington coat of arms. The six-point stars first show up on our coinage after a 1791 pattern one cent piece was submitted to Congress by a private coining firm. All the symbols and positions were accepted by Congress and reproduced on the dollar of 1798 . . . except for the five-point stars. They were replaced by someone with the English six-point stars!

Edgar E. Souders



Dear JRCS:

I just received the latest copy of the **JR Journal**. I read it nonstop from cover to cover. Once again you have put together an excellent publication.

I found Philip J. Evans' article very interesting. I have always enjoyed circulated early coinage for that very reason. The history along with the path the coin has traveled can be a very satisfying journey.

I enjoyed W. David Perkins' article on the O.K. Rumbel grading set as well. I have often used coins I have in my set when grading other coins.

Jesse Patrick's story about the 1796 Half Dollar was also interesting. It reminded me of a coin club meeting I attended about four years ago.

At this meeting, a fellow collector brought in a 1796 Bust Half Dollar for show and tell. He explained that when he bought this coin years earlier, it had filled a void in his date collection of half dollars. He also went on to explain that he had never purchased a 1797 Half Dollar.

At the very next meeting, another collector brought in a 1797 Bust Half Dollar from his collection to show to the other collector as well to use for his display for that month. Both of these coins were pleasing VF plus examples. It was a thrill for me to hold and examine these two half dollars. They are very rare and desirable coins. I wondered to myself if maybe one of our early Presidents might have held these very coins.

I have wanted to write an article, but am always busy doing something else. I was putting together my Bust Quarter census and decided to write this letter as well. Once again, thanks for all the hard work you put into our much loved club journal. I eagerly await the next one.

Tony Micciche



Dear Editors:

I truly enjoyed the December issue of the **John Reich Journal**. Especially fun to read was Jesse Patrick's marvelous recounting of Leo Young's 1796 half dollar. Jesse is always a good writer, but his punchline to this piece was unexpected and made for a great ending. Does anyone know where the Young counterfeit is today?

I was also pleased with Philip J. Evans' tale of the young Abe Lincoln. As I read his speculation over whether the two halves tossed to the boatman were of the Draped Bust type or the Capped Bust style, one thought occurred to me that may have eluded the author. Nowhere in Lincoln's recounting of the event does the future president specify that the two half dollars were United States coins. In the 1820's the vast majority of the silver pieces circulating in the US were Spanish-American colonial coins, and Lincoln's 'half dollars' were most likely examples of the quatro reales, or 'four bits'.

David W. Lang



Using the Water Breen revision of A.W. Brownings **The Early Quarter Dollars Of The United States, 1796-1838**, I have enjoyed attributing the coins comprising my reduced size quarter collection.

One particular coin, however, an 1831, has defied my attribution attempts. The coin in question, recently cracked out of an ANACS EF-45 slab, is a choice specimen. (Mark free lustrous surfaces beneath blue and gold toning).

Prompted by the recent solicitation to contribute to the Bust Quarter Census, I re-studied my Bust Quarters, paying particular attention to the attractive 1831 coin described as follows:

Obverse: Appears to be B1, except for the date placement which appears to be B2.

Reverse: Appears to be B3, except for the size of 25C, which appears to approximate the size of B1 or B2. And, of great interest to me, the eagle HAS a tongue.

I welcome insights from other JRCS members. My E-mail address is:
Michaelw@barnhartassociates.com

Michael T. Williams

JRCS

I have recently acquired an 1827 O146 half dollar. The coin appears 'original', has brownish grey toning over lustrous surfaces and resided in an NGC AU53 holder.

Close inspection reveals a fine raised line originating at the top of the lower arrowhead, running beyond the middle and upper arrow shafts. It parallels with and on the inside on the right wing ending against the underwing near the eagle's body. Another shorter raised line runs between the upper left edge of the seventh leaf (clockwise from the top) to the underside at the stem of leaf number one.

The interesting fact (to me) is that both of these raised lines are evident only in the fields. The lines about the arrow shafts and the leaf stems, yet do not intrude upon either.

What nomenclature is used to describe raised lines such as those contained by this particular coin?

Michael T. Williams

[ed. - They are called die lines. They occur when the engraver makes an indented mark on the face of the die. When the coin is struck metal flows into the crevice made by the graver much like it was part of the design. This causes the raised lines that you are seeing on your coin.]

The Enigmatic 1836 Reeded Edge Half Dollar

Russell J. Logan

Because the world of U.S. Federal numismatics is so rich both in history and astounding discoveries. The discovery of a 1836 Kneass Type Reeded Edge Half Dollar would not surprise me in the slightest, but I would need to see and scrutinize it before believing it. For some unknown reason, the great majority of this material surfaces in California, so I was not amazed one evening when Henry Hilgard called and said, "Hey, Russ! I've got a coin I'd like you to look at. It's a 1836 Reeded Edge Half Dollar, but it also has your favorite reverse: an O106!"

That statement caught my attention. Had the mint made a Reeded Edge Half from the same reverse die as the Crushed Lettered Edge Half Dollars of 1833-36? Was this another missing link between the Lettered Edge and the Reeded Edge Half Dollars? A thousand questions raced through my mind, but before I had a chance to ask, Henry said, "Shall I send it to you?" Those five words are what every numismatist wants to hear.



Figure 1 - An edge mirror photograph of the 1836 O106 Reeded Edge Half Dollar. Note the strength of the reeding.

Over the next several days I contemplated how I would approach this challenge. Aside from counting reeds, measuring the diameter, weight and specific gravity, what else should I scrutinize? A couple 1836 Reeded Edge Halves would be helpful; so would an edge mirror for photographing the edge of a Bust Half Dollar.

It took forever for the postal service to deliver Henry's parcel, and when that yellow slip was finally deposited in my P.O. Box, the line for counter service was strung out the door and two-thirds of the way into the lobby. Then, when the postal clerk told me that the parcel was not there because the carrier still had it, I informed the clerk that it was I who had had it. Needless to say the Manager was able to rectify the situation by finding Henry's package as well as encountering one vehement customer.

At lunch when I first examined the edge of this dubious half dollar, I was not convinced it was bogus. The coin was a F-12, an early die state with original toning and no damage. The reeding is strong, deliberate, uniform and symmetrical. See Figure 1. The reeding on the two 1836 "50 CENTS" Reeded Edge Bust Halves that I examined was wimpy and asymmetrical. The diameter of the 1836 O106 Reeded Edge was correct for the Lettered Edge Half Dollars but the weight was slightly light. Only did the 1837 half dollar have a comparable edge.



Figure 2 - An edge mirror photograph of an genuine 1836 Reeded Edge Half Dollar. Note the 'wimpy' edge reeding.

So I started counting reeds, measuring diameters, and weighing coins. The coinage acts of 1792 and 1837 provided weights and tolerances for comparing all the data. Two facts surfaced immediately:

- 1) The coin in question (1836 O-106 Reeded Edge) had a diameter similar to the lettered edge half dollars, and
- 2) The weight was too low even for a fine example. See Table 1.

In examining the reeding, I found both the style and the count (183 vs. 186) to be wrong for the O106 Reeded Edge. See Figure 1 and 2. The coin simply could not have been inside a closed collar which was 0.060" smaller and have a different reed count! With all the other Crushed Lettered Edge and beaded dentils activities that included the O106 reverse, this faker chose his host coin well. Or was it just a coincidence? He almost fooled me.

My thanks to Henry Hilgard who got me into this challenge, and to Jules Reiver and Doug Bird for sharing some of the pieces used in the study for this article.

DIE MARRIAGE	REED COUNT	DIAMETER (in)	WEIGHT (grains)	SPECIFIC GRAVITY
ACT OF 1792	---	NONE SPECIFIED	208.00 ±1.50	10.32
1834 O-122 CLE XF	CLE	1.273	207.10	10.32
1836 O-106 XF EDS	LE	1.274	206.71	10.34
1836 O-106a XF LDS	LE	1.269	206.94	10.24
1836 O-106 RE FINE (EDS)	183	1.265	203.63	10.27
1836 RE JR-1 XF	186	1.206	206.40	10.37
1836 RE JR-2 XF	186	1.207	207.25	10.25
ACT of 1837	---	NONE SPECIFIED	206.25 ±1.50	10.33
1837 REJR-15 AU	143	1.190	206.33	10.32

Table 1 - A comparison of weight, diameter, and reed count of contemporary half dollars to the 1836 O106 Reeded Edge.



A Comparative Listing of Ratings for Capped Bust Half Dollars

Jeffrey L. Oertel

One can often identify an advanced variety collector of Bust Halves. Instead of a new Cadillac in their driveway, they own an '89 Buick Century and have numerous R5 and R6 Bust Halves in their collection. After all, you could trade a VF R6 half for a newer Buick in like-condition.

The rarity numbers that are assigned to the various Overton varieties continue to be very important to collectors. The difference in price between an R3 and an R5 can often amount to several thousand dollars. Even the little plus sign (+) after the R value may increase the bid of a particular rarity just that much more. Despite the assigned rating, astute collectors usually pay the appropriate price relative to the rarity of the coin, but not always.

Al Overton first published his landmark book entitled **Early Half Dollar Die Varieties 1794-1836** in 1967. Since then, there have been several attempts at establishing and maintaining a relative rarity for each bust half variety. In 1967, Overton ranked each variety with five subjective rarity descriptions (common, scarce, rare, very rare and extremely rare.)

In his revised edition, Overton borrowed the numerical format used by one-cent collectors (R1 through R8) which is still in use today. Most Bust Half collectors are familiar with this grading system, as it establishes the principal criterion for their collecting. The accuracy of the system and the very existence of it often establish the basis of their expenditures.

It is incredible, even mind-boggling, that the vast majority of the original rankings and numerical listings provided by Mr. Overton in 1970 are still accurate today.

In 1987, the Bust Half Nut Club (BHNC) published a supplement to the Overton book. This supplement illustrates several newly-found varieties unknown to Overton at the time of his publication and charts the proposed numerical revisions based on the club's extensive knowledge of this subject. Again, based on the most current auction results, the majority of these findings are still current and accurate.

In 1990, Don Parsley published a revised version of Overton's book, which included a number of rarity revisions to both the original Overton listings and the BHNC's modifications. Although this publication is a very user-friendly, it has been received with some controversy. (I personally treasure it, as it is the document I most regularly use.)

Like the BHNC supplement, Parsley modified ratings of many varieties. Based on current auction results and pricing, as the table below indicates, the BHNC supplement and Parsley's rankings equally have some inaccuracies.

Typically, where there are differences, the discrepancies between Overton/BHNC/Parsley lie between one numerical rank, but there is an occasional difference in opinion that crosses two numerical ranks. As noted above, the difference between an R3 and an R5 can amount to several thousand dollars of value for a particular variety. Research, price guides (such as the Fricke/Karoleff **Bust Half Quotes**) and general knowledge of the subject are the next best things to following the rarity rankings listed in the publications.

The following data is listed to provide a more comprehensive comparison between the relative ratings of each Overton variety. For the sake of brevity, since the difference in rarity and price between an R1 and an R3 is not significant, the table below was prepared using only disparities for those varieties of R4 or better. Thus, if the relative R rating either increased or decreased since the inception of Overton's 1970 publication, it was included on the table.

So, one might ask, what is the importance of illustrating the varieties and their relative disparities? There are many reasons.

First, there is no precise population census of extant Bust Halves, and it is important to list which varieties hold less certain census data than others. It is just as important to understand which varieties (and corresponding rarity ratings) have not been contested and have remained constant in rank over the years.

Second, by calling out the discrepancies, more attention can be given to the varieties whose R numbers have remained in flux. Similarly, it is possible that there are some true "sleepers" to be found at a discount since the true rarity of a variety may not yet be known.

Finally, one has to ask, with the incredible accuracy of Mr. Overton's original system, why were some of the varieties considered to be less rare than believed to be the case today? It is easier to understand why an R7 may become an R5 over a period of twenty years, since estimating whether there are eight or fifty-eight identical coins extant is difficult.

However, it is more curious as to why Overton rated a variety 1832 O109 as R3 when current prices suggest a rating closer to an R5? Overton's estimation that there was a population of five hundred when only fifty may exist is very intriguing. Was Overton correct in his estimate that there were numerous examples of this variety or are there truly only fifty or so of these halves around? The difference in price between the two could fit up your old Buick with a new set of radials.

A COMPARATIVE LISTING OF RATINGS FOR CAPPED BUST HALF DOLLARS

The table below lists those varieties that have been priced or published at least once with an R4 rating or better. The table is categorized in the following order: date, variety, R rating provided in the revised 1970 Overton book, R rating as noted in the 1987 BHNC supplement, R rating as provided in the 1990 Parsley edition of the Overton book, and, finally, the author's personal estimate of rating based on current auction prices and availability.

Date	Variety	1970 R	1987 R	1990 R	Current Est. R
1807	111	8	4	6	4
	111a	6		4	4
1808	102	3	2	5	3
	107	4	3	2	3 *
	109	4	3	3	3
1809	104	7	5	5	5
	106	5	2	3	3
	107a	6		4	4
	107b	5			5
	108	5	4	4	4
	109	6	1	4	3
	109a	6		4	4
	109c	6			6
	110	6	4	4	4
	112	6	5	5	5
	113	7	5	5	4/5
	114	7	5	5	4/5
	106	5	3	4	3
	109a	5		4	3
1811	102	6	4	4	3/4
	107	3	4	4	3/4
	112	5	4	4	3/4
	113	7	5	5	5
	101	7	5	6	5/6
1812	101a	7		6	5/6
	105a	4		2	2/3
	106	5	3	3	3
	109	1	2	4	2/3
	101	4	2	2	3/4
1813	101a	6		5	4/5
	102	3	4	4	3/4

A COMPARATIVE LISTING OF RATINGS FOR CAPPED BUST HALF DOLLARS

Date	Variety	1970 R	1987 R	1990 R	Current Est. R
1813	104	5	4	4	3 / 4
(cont.)	108	3	2	4	3
1814	104	5		4	3
	105	4	2	2	2
	105a	6		4	4
	106	6	4	5	4 / 5
	109	5	2	2	3
1815	101	4		2	2 / 3
1817	101	5	2	3	4
	103a	4		3	2 / 3
	105	5	3	4	4
	106	4	2	2	2 / 3
	106a	5		5	4
	107	5	3	3	3
	108	5	4	4	3 / 4
	109	4	2	2	2 / 3
	110	4	2	2	2 / 3 *
1818	103	4	3	3	3 / 4
	105	5	3	3	2 / 3
	110	6	4	4	4 / 5
	112a	5		5	4 / 5
	115	6	4	4	4 / 5
1819	103a	5		4	4 / 5
	105	4	2	2	3
	106	5	4	2	3
	107	5	3	4	3
	107a	5		4	3 / 4
	110	5	3	2	3
	112	4	3	2	3
1820	103a	4		2	2 / 3
	104	5	4	4	4
	107	6	5	5	5
1821	107	5	4	4	4
1822	102	5	4	4	4
	103	4	5	6	5
	106a	3		4	3 / 4
	112	6	4	4	4
	114	4	3	3	3

A COMPARATIVE LISTING OF RATINGS FOR CAPPED BUST HALF DOLLARS

Date	Variety	1970 R	1987 R	1990 R	Current Est. R
1823	101	5	3	1	3
	102	6	4	4	3 / 4
	106	4		3	2 / 3
	108	4	2	2	2 / 3
	110a	4		3	3
	111	4		4	2 / 3
1824	102	6	5	5	5
	106	5	3	3	2
	106a	6		4	?
	112	5	4	4	4
	114	8	5	5	5
	116	4	3	3	2
1825	103	3		4	4
	104	5	4	4	4
	106	2	3	4	2
	109	7	5	5	5
1826	103	6	5	5	5
1827	103	5	4	4	4
	111	5	4	4	4
	114	5	4	4	4
	118	4	3	3	2
	119	5	4	4	3 / 4
	120	4	3	3	2
	122	6	5	5	5
	123	7	5	5	4 / 5
	124	8	5	5	5+
	125	4	3	3	2
	127	7	5	5	5+
	129	5	4	4	2
	132	5	4	3	2
	133	3	4	4	3 / 4
	134	4		4	3 / 4
	136	4		3	3
	137	7	6	6	6 / 7
	138	6	4	4	4
	139	5	4	4	4
	140	6	4	4	4
	140a	6		4	4 / 5

A COMPARATIVE LISTING OF RATINGS FOR CAPPED BUST HALF DOLLARS

Date	Variety	1970 R	1987 R	1990 R	Current Est. R
1827	141	5	3	3	2
(cont.)	144	6	5	5	5
	145	4	5	5	5
	147	6	4	4	4
1828	105	6	5	5	5
	106	5	3	4	3
	111	1		4	4
	113	4	3	3	3
	116	4	2	2	2
	119	5	4	4	3/4
	121	5	4	4	3
1829	104a	5		4	4/5
	109	5	4	4	4
	118	6	4	4	4
1830	105	6	4	4	4
	109	5	4	4	3
	112	7	4	4	4
	114	8	6	6	6
1831	101	4	2	2	2
	112	1	4	4	3
	113	6	4	4	4
	115	1	4	4	3/4
	117	7	4	4	4
	119	5	3	3	2/3
1832	101	4	1	2	2/3
	104	6		3	2
	108	5	4	4	3
	109	3	5	5	4/5
	112	5	2	2	2
	113	4		2	2
	113a	2		4	3
	114	7	4	4	4/5
	117	6	5	5	5
	119	4	3	3	2/3
	120	6	3	3	2/3
	121	4	3	3	2/3
1833	111	6	4	4	4

A COMPARATIVE LISTING OF RATINGS FOR CAPPED BUST HALF DOLLARS

Date	Variety	1970 R	1987 R	1990 R	Current Est. R
1834	112	5	3	3	2 / 3
	118	6	4	4	3 / 4
	120	4	3	3	2 / 3
	121	5	3	3	2 / 3
1835	104	6	4	4	4
1836	103	6	4	4	4
	107	4	3	3	2 / 3
	111	6	3	3	2 / 3
	113	4		2	2
	113a	5		3	3
	116	5	2	2	3
	121	7	5	5	5

- * There is a discrepancy in the BHNC supplement. The rank listing in the 1970, revised edition, fifth printing of **Early Half Dollar Die Varieties 1794-1836** that was used for this research differs from that listed in the 1987 BHNC Supplement.

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A New Die Variety for the 1836 Half Eagle Discovered

John W. McCloskey

Last summer I discovered an important new variety for the 1836 half eagle that I believe is the most significant discovery that I have made since I found the 1829 Curled Base 2 dime in 1973. I must provide some background for the identification of this new variety to fully convey the importance of this new discovery. While the Bust silver series have been studied extensively in recent years, very little has been published on varieties of Classic Gold Half Eagles.

I began to collect die varieties in the Classic Gold Half Eagle series in 1985 as a means to create new adventures in my numismatic research. It had become very difficult to find new varieties in the Bust silver series and I longed for the sense of discovery that I enjoyed while searching out new varieties in the Bust Dime series some 20 years earlier. I knew that the Classic gold series provided just such an opportunity because the mintages were high enough to include multiple varieties for each year and enough pieces were readily available at shows to guarantee a nice supply of coins for examination and study. My research went very well during the next few years with the identification of new varieties at almost every show I attended. I enjoyed



Obverse - New variety of 1836 gold half eagle. This is a new Obverse not previously identified for the series. Note the date style is different than any other dies of the year.

the work of identifying key features on each die and I conducted studies to make sure that I could clearly distinguish each of the dies that I encountered. I was confident that I had identified most of the die marriages in the series so I presented the results of my research at the Coinage of the Americas Conference at the American Numismatic Society in November 1989. The results of this work were printed in the proceedings of this conference in 1990.

While attending the gold conference in 1989 I met Harry Bass, another numismatic scholar who had done his own studies on early gold die varieties. Harry passed out a listing of his holdings of early gold die varieties at the conference and I quickly turned to the descriptions for the Classic Gold Half Eagles. I studied his descriptions carefully and was able to match up my list with the pieces that he described. I found that we had independently both identified eight varieties for the 1836 half eagle, with these eight varieties struck from six different obverses and five different reverses. I was now reasonably confident that I had identified all of the varieties for this year except for maybe a rare variety that had eluded detection in our studies.

Over the next seven years I studied all of the 1836 half eagles that I could find at coin conventions and matched each of them to the eight existing varieties that I had previously identified. I also studied the pictures for all of the 1836 half eagles that I saw in over 500 auction catalogues from the past twenty years and again matched them to the eight varieties



Reverse - New variety of 1836 gold half eagle. This is also a new Reverse not previously identified for the series.

that I had identified. At this point it seemed unlikely that other varieties might still be unidentified, but I have learned that you can never give up the search that might lead to an unexpected discovery when you least expect it.

By the summer of 1996 I was still looking at Classic Gold Half Eagles in the hope that something new might turn up. With six known obverses and five known reverses for the 1836 half eagle, I had always hoped that I would be able to identify a new die marriage from the existing dies of that year. My search was about to lead to a discovery that far exceeded even my expectations in die variety research. I knew that seven of the eight varieties for the 1836 half eagle had a large date with the 1 in the date often towering over the 8 next to it. Only one variety of this year had a small date with the 1 in the date as tall as the 8. This small date variety is illustrated as Lot #790 in the Norweb Collection Sale by Bowers & Merena in October, 1987.

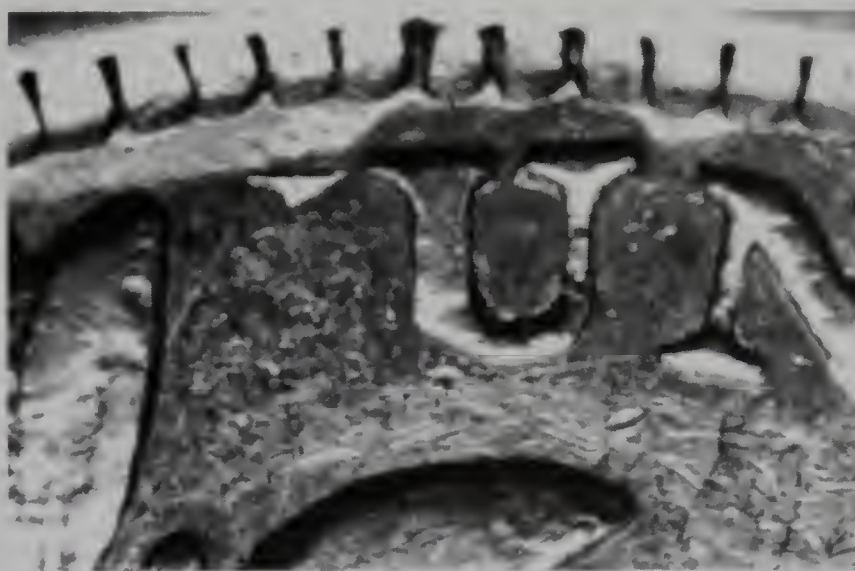
While at a show last summer I was studying Classic gold coins that I encountered when I picked up an 1836 coin in a nice EF grade. I quickly recognized the small date punches and eliminated all but one of the known varieties for this year. Examination of the coin under magnification then revealed a more startling observation. I realized that the digits in the date were not widely spaced as I had come to recognize for the small date variety. My heart jumped as I realized for the first time that I had identified a new obverse for the 1836 half eagle.



1836 small date punches, narrow date with the 6 directly under the curl. Most importantly, this new variety has a script 8 as opposed to the block 8 that the other eight 1836 varieties exhibit.

I quickly purchased the coin and took it home to compare it to other pieces in my collection. A side by side comparison with the small date variety of this year revealed that the digits in the date on the new coin were closer together and that the 6 was directly under the curl, a position more to the left than that on the other small date variety. But as I studied the coins together looking for distinguishing features I suddenly realized something that caught me completely by surprise. All eight varieties of the 1836 half eagle have an 8 in the date with the Block 8 style. In this style the 8 appears as two circles resting on top of one another with a narrow band separating the two inner loops of the digit. Amazingly, the 8 in the date on my new coin had a Fancy 8, a style with a script 8 and a wide separation in the two loops. I now realized that this coin represented a more significant discovery, a variety with a different date style from the other eight varieties of this date.

It took me a while to calm down and gather my thoughts after the discovery that I had just made, but I now turned my attention to the reverse so that I could complete my identification of the coin. I carefully compared the reverse of the new coin to that of all of the other varieties of this date and was surprised to find that it didn't match any of them. I then compared the reverse to all of the reverses in the Classic Half Eagle series and found that it did not match any of them either. I now realized that I had a completely new reverse! This was more than I ever could have expected and a very special moment in my numismatic research over the years.



New reverse, not only to the 1836 gold half eagles, but the entire series. Among the many distinguishing features, the most important is the serif of an extra letter between the leaves and the U in UNITED.

This new Classic Half Eagle reverse has several features that help to identify it. The eagle has no tongue and there is a large berry in the leaves. The period is centered under the tip of the olive branch and the sixth vertical stripe in the reverse shield extends up through three valleys between the horizontal stripes. But the most important feature on this reverse is in the lettering. You can clearly see the remains of the serif of an extra letter between a leaf and the left serif of the U in UNITED. This extra segment is strong enough so that it would be visible on even a well worn specimen.

While it was surprising to find an 1836 half eagle with a Fancy 8 after all of these years, it is not surprising that this variety would exist. The Fancy 8 punch was used on one obverse for 1835 half eagles and again on one obverse for 1837 half eagles. It is clear that the Fancy 8 punch was in use during this time and was actually used on other dates in the Classic Half Eagle series. It should also be noted that the Fancy 8 was used on 1836 Large cents and on the silver Bust coins of this year.

The new 1836 half eagle with the Fancy 8 would have to be a very rare variety. I have seen hundreds of gold half eagles of this date and have never encountered one with this date style. Its rarity might be explained by the die crack that is clearly visible in the obverse field. This crack runs from the rim through the 2nd star, up through the field in front of Miss Liberty's face and then back to the rim above the 5th star. The obverse die may have failed very early in the striking of this variety resulting in a rare marriage for this date.

I want to thank Tom Mulvaney for the beautiful pictures of this new variety of the 1836 half eagle that have been presented with this article. His skill in taking photographs of early US coinage has greatly enhanced our efforts to document the die characteristics of new discoveries.

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An Overlooked Detail ???

Philip J. Evans

Those of us who spend a considerable amount of time studying Capped Bust Halves seem to bear out the old joke about an expert being “a person who knows more and more about less and less.”

This article is a case in point. I believe I have come up with an interesting little sidelight on ‘our’ coins, about which I have never heard or read a thing. I can find nothing on the subject in Overton, Souders, or the complete back issues of the John Reich Journal, so let me amuse, interest or enrage you for a few minutes - and add a bit to the lore of our favorite coinage.

On page 122, paragraph 4 of the 3rd edition of Overton it says “the drapery at the lower edge of the bust was tied with a clasp.” I do not think that ‘tied’ is the correct word. Take a good, close, magnified look at the clasp and the drapery around it. The drapery, obviously, goes around Miss Liberty’s right shoulder, across the front of her bounteous endowment, and then is held to itself with the clasp, with the end of the drapery out to the right of the clasp. I would also point out that the drawn illustration on page 120 of Overton shows an incorrect design on the clasp. None of them look like that.

I do not claim any expertise when it comes to ladies clothing - but my wife knows a bit about it. I had her take a look, under 5x, at the clasp area, and asked if she had ever seen any such device. She chuckled, went to her jewelry drawer, and came back to hand me a simple silver clasp, shaped much like that worn by Miss Liberty - which would very obviously do the exact job described above, simply by being clipped over the ‘wrap around’ portion of the drape, and fastened to its edge.

Now, let us go a step further. To do this properly, you should have before you a higher grade example of a Capped Bust Half. By that, I mean Extra Fine or higher. I do not happen to own any Uncirculated examples, but I have a couple of AU58s which do the job. Oh, yes . . . they should be dated anywhere between 1807 and 1830.

Take a really close look at the clasp, on a decently struck example. Ten power works fine - though I use 16x for this kind of looking - but I am an old guy, and my eyesight is not what it used to be!

The surface of the clasp is not plain. There is something on its face. I went through all of my four-hundred plus coins in preparation for this article, and what is on the face of the clasp is the following figure:



You will find that, as the coin wears, less and less of this design shows - but I have examples in grades as low as Very Fine 20 which show something of the design. If you carefully study a couple of higher grade examples, I believe you will agree with me that this is what the design on the clasp looks like, and is intended to look like. I would venture that an “upside down fishhook” comes about as close to an understandable description as is possible.

It appears to me that, in the early years - 1807, 1808 and 1809, the design was a bit simpler than it then became later. The angled line across the sharp end of the fish-hook seems faint to non-existent, and the upswept, light, line from the base to the upper right is also lighter - but perhaps this just reflects the fact that I do not own any really high grade coins from those years! Those of you that do, please check.

Now we come to what is, to me, the most intriguing thing about this matter. Just what is that design, and why is it there? How did it get to be there? Why has no mention of it ever been made (at least to my knowledge)?

Take another look at it, on several coins, in several years. Just what does it look like to you? Since our study of Capped Bust Halves is rife with theories, let me try one out on you. To me, this thing looks a lot like it could be a highly individualized script capital J. I have a doctor son named James, and we all know what a doctor's handwriting can be like, but the script J he uses in his signature resembles this thing. Now, let us see . . . who designed this coin? Has anybody ever seen John Reich's signature? I know, this seems like something of a 'reach', but bear with me, I am not done theorizing yet.

Remember the famous criticism of the design as being “the designer’s fat mistress?” Is it possible that JR did have a chubby girl friend, and her name started with J? Perhaps it is just a design, but there is a bit more circumstantial evidence that it could be more.

There has been ongoing discussion in BHNC and **JRJ** about exactly what was put on the master, the hub and the working dies, and when. I reviewed all this material, most especially Ivan Leaman’s excellent work, Russ Logan’s **JRJ** article in Volume 7, Issue 3, and Ed Souders’ fine work. I agree that LIBERTY was punched, letter by letter, into each of the hubs, and, my theory is that this bit of engraving was also done on each new hub, as it was touched up for use. Since it is incuse on the coin, and therefore raised on the working die, it would have been engraved into the hub.

Ed Souders, in his invaluable **Bust Half Fever 1807-1836**, touches on a subject which fascinates me (well, actually, many subjects!). We have named our organization for John Reich, who initially did the design of the Capped Bust Half, but it would appear that his successor, William Kneass should really get a lot more credit than he usually does, for bringing the United States Mint into the world of modern coinage.

From many sources - Taxay, Breen, Overton & Souders among them - it is obvious that the U.S. Mint came very close to being put out of business in favor of contract minting, at several points from the late seventeen hundreds, until the mid to late eighteen twenties. By the time it reached the point where it looked like it would survive, John Reich was long gone, and William Kneass was in charge. Lay out nice examples from 1828 through 1836, and note the dramatic over-all change that takes place.

William Kneass very evidently was preparing the half dollar design for the introduction of the steam-powered high impact coin press, with its increased ability to produce what I can only call ‘modern’ looking coinage - yes, Brad, “cookie cutter coins”!

I think that we can all agree that Ivan Leaman’s famous ‘Abominable Bastards’, Hubs number Eight/A and Eight/B provide clear examples of what Kneass was about. Take a close look at the clasps on them, and on any coinage from Hubs Eight or Nine. The design on the clasp has disappeared. These were the coins of William Kneass. I do not believe he any longer felt the need to attribute them to John Reich - so he omitted the design, which Reich had originated.

Does not this omission add circumstantial evidence to the theory that the original clasp design was of some special meaning or purpose to John Reich? I believe it does - and will now start filling and placing sand-bags for protection from the counter-fire! Have at it, folks!!



More (Faint) Clashed Arrowheads on Large Size Quarters

Rory Rea

It took a good many years to finally locate an 1818 B9 large size quarter with the clashed arrowheads and the denomination 25C showing above Miss Liberty's cap. I thought I would never be able to find an example of this particular late die state, but with much patience, searching and a lot of luck I managed to obtain one this year through a mail order auction.

However, my article is yet about another large size quarter with clashed arrowheads above Miss Liberty's cap and it is not the 1818 B9 variety, nor is it even dated 1818. In fact it is dated 3 years later, 1821. This article is also how I came about obtaining this coin in which I really was not interested in all together until dumb luck really caught my eye and what a pleasant surprise it was to me.

One day I decided to use my day off from work to drive around to local coin shops and sift through their early quarter material for varieties. Luckily I have not encountered a dealer who was unwilling to allow me to spend time to look. Usually I will tell the dealers up front that I am variety searching and with that alone I give my respect to them ahead of time to either say yes or no. Most of the dealers know me already and it really does not bother them. In fact, I have told some dealers of nice R5s sitting in their inventory and they do not seem to care too much. Anyway, after visiting five shops I came up empty handed. There was one left on my list but I felt discouraged and did not feel like traveling anymore, but since I had an appointment I did not want to break it.

When I arrived, the woman already had all the quarters we agreed upon displayed for my viewing. There was one 1804, one 1805, two 1806s, an 1820, and a couple of 1834 and 1835s. Well, it took all but two minutes and I courteously passed. She said she had others but they had problems. I really was not interested, plus I was a little tired, but I agreed to look.

Most were common varieties, with major digs, scrapes and harsh cleaning, nothing to speak of although there was this 1821 B3 with an obverse punch right above Miss Liberty's cap. It almost looked like someone shot at it with a high power BB gun and managed to hit it once. The coin grades about fine and appears to be nice and original with even wear. Very nice for

the grade except for the punch. I noted the die crack from the hair curls through star 12 to the rim was pretty heavy so I pulled out my loupe and began to look closer. The coin displays choice surfaces on both sides. On the lower reverse the die file marks were only about two raised dots, unlike most others you would find. The back side of the punch was a flattened round worn spot by the letter C. I flipped to view the obverse again and thought not bad at all except for this punch. Humm . . . but wait, I can see slight evidence of clashed arrowheads on both sides of star 8. You had to tilt the coin just right to see them but they are there. Wow, another quarter with clashed arrowheads!

Needless to say, I bought the coin and drove home and began to look it up in the reprint of Browning's **Early Quarter Dollars of The United States**. I could not find any notes of die clashing with arrowheads. I then reviewed Larry Blackwelder's book he had put together, which he was kind enough to send me. Jules Reiver had given me his name and address a couple of years ago as someone else who is interested in the early quarters. I am very glad to have gotten to know these two nice gentlemen in writing and through or phone calls. One day I will get the opportunity to meet them.

So, there it was on page 58. Larry lists three die states:

Reverse rust between 2 and leaf.

Crack from rim to star 12 to hair curls.

Die clashes. Arrowheads sometimes visible at star 8. Crack from rim to star 12 to hair curls.

Very good, I thought, here is someone who has done his homework. Needless to say JRCS members, if it was not for the punch in the right spot I would not have noticed the clashed arrowheads. I think I will review Larry's book one more time. If there is anyone else out there who may know of this please let me know. I would enjoy hearing from you.

Rory Rea
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Rare 1798 Dollar Die Remarriage Discovered

W. David Perkins

In January, 1996 I received a telephone call from a Midwest dealer offering a 1798 Dollar in PCGS EF-40. I asked him what variety it was. The dealer told me he was not sure. He stated he had tried but could not determine the variety. My curiosity got me and I asked him to send it to me. You never know - it could be a new variety . . .

Upon receipt of the coin I narrowed it down to BB-113 (Bolender-27) or BB-114 (B26). The obverse appeared to be B26 however it was missing the *always* seen obverse die crack starting at the border below 9 in date through the first star and into the field. The reverse was definitely B26.

Bowers' book "Silver Dollars of the United States" lists early dollars in what is believed to be the emission sequence. BB (for Bowers-Borckardt) number 113 is listed as the 1st use of the obverse die which was used to strike 7 different varieties of 1798 dollars. BB-114 is the second use of the obverse die. Bowers' lists die states for each variety as I, II, III, etc. and if the die state has not been seen or is not known "by the author" he states this. The die states as listed in David Bowers' book are as follows:

1798 BB-113 (B27) - Listed as the first use of the Obverse Die

Die State I: Obverse: Perfect Die, not lapped.

Die State II: Obverse: With a faint crack from dentils toward center of 9 to bust.

1798 BB-114 (B-26) - Listed as the second use of the Obverse Die

Obverse Description: The description states "*a light die crack starts at border under 9 through two inner points of first star ending in field.*" This implies this is seen on all specimens.

Die State I: Obverse: Faint Crack from dentils through center of 9 to bust. Additional crack up through inner points of star 1 and into field toward hair ribbons. An additional crack, very faint, from dentils to right, curving up to bust. Reverse: Perfect die without cracks. May not exist with perfect reverse die.

Die State II: Obverse: As described for Die State I. Reverse: Die crack from shield to border below, passes through end of stem. Light die crack through top of ES, base of O, cloud 8, right wing and ribbon, outer leaves of branch, lower part of A and stem end, thence through eagle's tail.

Die State III: Obverse: Same as preceding. Reverse: Now with a heavy die crack on the reverse from the upper right top of the second T in STATES into the rim.

Die State IV: Obverse: As preceding. Reverse: Later state with additional crack from top of cloud 1, down through eagle's wing, to arrows, through tail, to stem end, joining earlier crack there. Additional crack through bottom of tail.

The specimen I attributed turns out to be the BB-114, B26 variety. It is an earlier die state than Bowers' Die State I for BB-114 (B26). And it is an earlier die state than either Die State II or III for BB-113 (B27) which was believed to be the prior use of the obverse die!

The obverse of the specimen I examined has a slight bulging beginning at the dentils under 9 and to the left. It ends just left of the left base of the 1 in date. There is a "spur" or small break where the larger break will later appear under the 9. There are no other breaks on the obverse.

The reverse of the specimen has a break horizontally across the tail *barely* extending into the field to the right of the tail (this can be seen on the BB-114 Bowers' plate coin - on the plate it extends to the tip of the stem and continues on . . .). There is a heavy break in the second T of STATES to the rim and slightly below the top right serif of the same T. And a slight break from the base of the E upward (shows also on the Bowers' plate coin). There are no other breaks. The first two berries (closest to stem base) are large. The only other observation I noted was the first U in UNUM shows very plainly. I am not sure if this is due to this specimen being an earlier strike than the plate coin or simply due to the strike. I have examined the Bowers' plate coin - it has AU detail yet the motto is weak in the central areas.

Unfortunately I was unable to photograph the coin. I passed on purchasing this dollar as it had problems and very poor eye appeal. I believe that this specimen was struck before BB-113 (B27). Then BB-113 was struck. The dies were remarried and more BB-114 (B26) dollars were struck. At some point the berries were probably lapped resulting in them being smaller on later strikes of BB-114 (B26).

There are discoveries to be made. One of the challenges of the early dollars is there are so few specimens to examine at any one time in any one place. And most dealers do not take the time to attribute the early dollars as to variety and even less as to die state.

Viewing by mail requires spending a few dollars on postage. In this case I am glad I did! If you have any thoughts or comments please let me know.



Method of Producing an Overlay, or Why does Miss Liberty have an Adam's Apple?

Jim Haller

On examining a low grade 1804 quarter (B1) in my collection, and trying to determine the die state, I noticed that the bust of liberty has a projection from the neck resembling an Adam's apple. There is also another protrusion from the bust along the drapery, which is a little less obvious, and lower to the field (in lower relief). My first thought was that this was a result of a die chip, but there were no listed breaks for this variety in that position. Clashing was the other possibility, but how could I test that idea? Just comparing one side with the other on this low grade example it was difficult to tell if the addition to the design on the obverse was the result of clash marks, or something else. I needed to line up the obverse and reverse better, to compare the two. Then I hit upon an idea which I think may be of use to others desiring similar information about a coin: making an overlay of the reverse to place over the obverse, or visa versa. This method only requires access to a copier, and a pair of drafting dividers (a good magnifier helps also), but no specialized photography equipment.

To make an overlay is easy. To line it up and see what you want is somewhat more difficult.

1. Just photocopy the coin onto a transparency (Mylar). It is best to make a few different darknesses, to obtain optimum definition, but still have some transparency.
2. This transparency can be cut down to slightly larger than coin size, and used as an overlay. Remember that you must use the overlay so that it is reversed (the design is a mirror image) when laying it on the coin (as that is what the dies would see if they came together without a planchet).
3. It is difficult to see through the transparency because of the darkness of the design, but it can be done by slightly lifting the edge and looking at a slight angle. This lets your eyes know which designs are on the coin and which are on the transparency.

4. The real difficulty is in lining up the transparency into the proper position. This I accomplished by taking a pair of drafting dividers and lining up two opposing features on the coin (on opposite sides, near the edge, but use clear Mylar to prevent scratching the coin). This way you can line up your overlay in the proper orientation, and see how the obverse features match up with those on the reverse.

Using an overlay could have potential uses such as:

1. Check for position of clash marks on low grade coins (as mentioned here).
2. Check design features on opposite sides for metal flow demands (possible causes of poor strikes).
3. Compare features on different die varieties, such as placement of letters and other design features.

Using this method I determined that the extra designs were indeed caused by clash marks, and the coin was so worn that the devices were worn down to the same level as the clash marks. It seemed so obvious after I went through this exercise! Of course, if the dies had rotated after they had clashed into a different position, the transparency would have to be rotated to simulate this. In my case the normal (0 degree) rotation was also that on the clash marks.

[Please note that Mylar is a trade name of E. I. DuPont de Nemours and company for a transparent polyester film.]



1834 JR4 Dime

Michael T. Williams

I found a delightful Capped Bust Dime at the March, 1996 Seattle Coin and Collectibles Show. An 1834 in an old PCGS AU50 holder. I was entranced with this coin at my first observation. It radiates originality. On the obverse, golden luster comes forth from the protected areas, amidst hues of rose, copper, green, blue and red. All stars are sharp. A die crack originates on the rim beneath the 8, passes through the lower third of the 3 and into the 4 at the crossbar, exiting at the right base of the 4 and back to the rim. The reverse is darker, thin luster is evident in the protected areas. Tinges of peacock iridescence peek forth. It is a very attractive coin.

I arrived at my residence about 11:30 PM. The drive south from Seattle to Eugene taking about five hours. Prophetically, awaiting my arrival (having come in the mail) was my copy of **The Early United States Dimes, 1794-1837**. Fantastic! Now I could attribute this delightful Capped Bust Dime.

I prepared a pot of herbal tea and settled in absorbing the introductory information and reviewing the 1834 attribution possibilities. Imagine my surprise to note that my new piece was indeed a JR4. A scarce coin had fallen into my lap!

I am certain the rarity ratings have relaxed for many varieties in recent years. I also understand, in speaking with many learned bust coin aficionados, that unlike the population of Capped Bust Half Dollars, the dime variety population has been “under-attributed”. The aforementioned notwithstanding, to have stumbled onto an attractive and scarce variety that fits perfectly with my type set and date set goals of forming this set with scarcer material.



My Bust Half Father

J. Warren Long

In the course of ones life there are events which only in retrospect can we realize their significance. My first meeting with Elton Dosier occurred out of curiosity and wonder about the man Sheridan Downey said "when E..D. speaks people listen." During the 1991 ANA I had the opportunity to meet Elton for the first time. I walked up to him and asked if he was Elton Dosier and introduced myself. This fortunate meeting was the beginning of an important and trusting friendship that grew with each visit.

I had the good fortune to work near Elton and Dorothy during the summer months and I used every opportunity to visit with them. I had every question in the world to ask Elton and he patiently explained his feelings about grading, rarity, and the availability of certain marriages.

Elton taught me the value of choice VF and EF coins and educated me about the pleasure of owning choice AU halves. His generosity and joy about bust halves is the main reason I collect this series today.

We spent time talking about hunting and fishing and how to conduct oneself in the world today. We corresponded regularly and I was always proud to tell him about my adventures. My day was always improved after a talk or visit with Elton.

I feel I have been very fortunate to have met Elton and Dorothy. They both have treated me like part of their family which has really been wonderful. I think all that knew Elton were blessed by their association with him and I will always remain his Bust Half Son.



In Memory of Leonard Elton Dosier

June 10, 1923 - March 23, 1997

Henry Hilgard

Anyone who collected Bust Half Dollars during the 1970's, 80's or early 90's has almost certainly heard of Elton Dosier. He was perhaps best known as the only Bust Half Nut who could identify all of the Turban Head Half marriages as described in Al Overton's revised (1970) edition of **Early Half Dollar Varieties 1794-1836** without using the book.

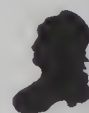
To accomplish this he developed his own 'keys' for identification of each Bust Half marriage. I was there in 1988 when Gerald Schertz handed Elton an off-center, dateless, Bust Half. It took Elton about 2 minutes, looking only at the coin - without book or notes - to correctly suggest that it was an 1825 O112 (R3). Elton was a genius with these half dollars, and as Russ Logan recently said, "He was the greatest Bust Nut of them all."

Of course Elton's loyalties, skills and loves were not limited to Bust Half Dollars. During World War II he served his country in the Infantry and participated in 3 combat theaters: Africa, Europe and Asia. He then entered a 35 year career in underground pipe construction, eventually owning and operating a construction company in San Jose, California. He delighted in woodworking and design, producing with perfection such items as a grandfather clock, a couple of gorgeous cedar chests, several double row coin storage boxes, and enough storage cubicles for 18 rooms at a school run by his church. His coin boxes were so carefully made that it literally took several seconds of 'hang time' for the top to float down in gradual descent to its resting place on the bottom half of the box. Elton moved to Santa Cruz in 1975 after marrying his love, Dorothy. He is survived by 5 daughters, 12 grandchildren and 3 great-grandchildren.

Elton was a man of originality, unquestioned integrity and enormous generosity. In the 1970's when Bust Half variety collectors did a lot of swapping to fill each other's needs, Elton was in the forefront. In 1972 he traded the only 1817 O104 he was ever to find, to Floyd Farley because, in Elton's words, "Floyd's set was the most complete and he could use it". In fact Elton found and distributed so many pieces that he acquired the nickname "Scattergood". Recently Charlton Meyer told me that "Scattergood" was an appropriate nickname because Elton "scattered so much goodness around". Indeed, it simply made Elton happy to make others happy. And he also believed in the goodness of his trading partners, and that eventually it would all come out even, which I believe it did.

For those of us fortunate enough to have been the beneficiaries of Elton's company and wisdom, he had an immense positive impact. He gave direction to our individual lives as a model, mentor and friend. We are full of affection for you, Elton, and will miss you.

For those who are so inclined, contributions in memory of Elton are preferred to The Green Valley Christian Center, 376 S. Green Valley Road, Watsonville, CA 95076 or to the Visiting Nurses Association, 1041 41st Avenue, Santa Cruz, CA 95062.



Allen F. Lovejoy, 1919 - 1997

Russell J. Logan

Allen F. Lovejoy, best known to most of us as one of the Dime Book authors, died May 8th in Connecticut of complications resulting from a stroke. He was most influential in organizing the John Reich Collectors Society as a non-profit educational organization after the publication of the Dime Book. His support, both at a financial level and at a contributing level was most constructive in establishing the **John Reich Journal** as a leading national numismatic publication. At the time of his death Allen was first vice president and a member of the executive committee of the American Numismatic Society in New York City.

I first met Allen at the New Orleans ANA summer convention in 1981 after having corresponded with him for over a year regarding the proposed dime book. All five authors met in one of those ubiquitous convention hall conference rooms and our gathering quickly turned into a show-and-tell.

Allen was astounded at the quantity of high grade R-6 and R-7 die marriages we had found on the bourse floor. It was this meeting that convinced him of the importance of the graphs and charts that are now a part of the dime book. Three months later Allen invited us to New York City for the Stacks' sale of the Bareford collection. He then proceeded to show us how he acquired new die marriages by buying 14 top-grade Bust Dimes many of which became the highlights of his collection.

Allen was born on October 9, 1919, in Janesville, Wisconsin. He attended Hotchkiss School in Connecticut and graduated from Yale, with honors, in 1941. After serving nearly five years in the infantry and receiving a Purple Heart with Oak Leaf Cluster, he entered Yale Law School. He then joined the Manhattan-based law firm of Breed, Abbott & Morgan, and became a partner in 1958, retiring in 1987. Allen sold his dimes at Stack's 55th anniversary sale on October 16, 1990. At that time, he owned an example of every known die marriage of the Draped Bust and Capped Bust dimes as well as an incredible collection of Liberty Seated and Barber Dimes including an 1894-S.

He is survived by his wife Betty, two sons, Charles F. and Allen P., a daughter Jennifer L. Craddock (who was the designer and graphic supervisor of the dime book); a brother, Lindsay A., and seven grandchildren. His good nature, knowledge and generosity will be much missed.



